



T H E A B B O T T C O L L E C T I O N

Paintings of
ARMY MEDICINE

ABOUT THE PROJECT

by Major General Norman T. Kirk,
Surgeon General of the United States Army

● The fact that nearly 97 out of every 100 American soldiers who are wounded in battle and reach hospitals recover from their wounds—many of them to fight again—is ample proof of the important role Army Medicine is playing in the war. The American soldier gets better medical care and attention than any soldier of any army in any previous war. His chance for life has been miraculously enhanced by earlier and more skillful surgery, blood plasma, sulfa drugs, penicillin, and unselfish devotion to duty on the part of the Army's heroic doctors, nurses, and enlisted men. ● Such a story deserved to be painted. Here we have the ideal subject for the artist's brush. That the artists represented in this collection made the most of their opportunities is apparent from the many magnificent paintings they have created. ● I am glad to note that there has been no attempt to minimize the appalling aftermaths of modern warfare. The artists would have been derelict in their duty if they had not pictured the unpleasantness of war with the same faithful application of their talent that went into the paintings reflecting the prosaic side of Army Medicine, such as personnel in training and civilian workers on medical materiel. There has been no emphasis on the spectacular. Nor have the artists been censored. In spite of medical science, men do die in war—and the artists have not hesitated to record the starkness of death and injury. ● Canvases of enlisted men and nurses in the tedious and inglorious duties of training will hang alongside those depicting the gallantry and courage of Army doctors, nurses, and enlisted men on the battlefields. So there can be no doubt whatever of the authenticity of this collection. ● One cannot look upon these historical works of art about Army Medicine without full realization that the men who painted them must have lived the scenes they painted—that they were there, on the spot. Mere words cannot convey—nor could the camera bring us—the message which these paintings carry from distant battlefronts. Here is reality—objective art at its best. ● It was not an easy task these twelve artists were called upon to undertake. Seven of them spent many long days in training camps, in hospitals, on hospital trains and ships, and in the mills and factories of the drug and surgical industries. Five of them braved the dangers of submarine-infested seas to reach combat areas of the South Pacific and battlefields of Europe. They were subjected to the same hardships and dangers as the front-line units to which they were attached. Armed only with palette and brush, they lived in New Guinea foxholes and Normandy cellars. They took everything the enemy had to offer and risked their lives voluntarily and repeatedly to complete their mission. One of them lives to paint another day only because he was forcibly dragged from a jeep headed for the front lines—a jeep that never came back. ● These paintings constitute a new and powerful medium for acquainting the public with the work and activities of the Medical Department. They are in keeping with the established policy of the Surgeon General's Office to keep the American public fully informed about the kind of medical care our soldiers get. I embrace them as a valuable and contemporary history of Army Medicine in the war and as a priceless archival treasure. The sons and daughters of the men and women who walk across these canvases will inherit a legacy of enlightenment which defies all appraisal at this time. ● What has been attempted and accomplished is an historical series of paintings designed to inform the American public of today and to inspire the public of tomorrow. The cultural influence of this noteworthy collection is bound to be far-reaching and everlasting. No history of the Medical Department's role in the war would be complete without these graphic notes from the artist's brush. ● The Abbott Collection of Medical Department War Art is an eloquent testimonial to the enterprise and foresight of Abbott Laboratories and the War Department. Together they have done the Nation a memorable service.



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JUST OFF THE LINE—ROBERT BENNEY

CATALOGUE

1. **WATER CHLORINATION**—*Fred Shane.* Medical Department soldiers on maneuvers at the Field Service School, Carlisle, Pennsylvania, create an oasis in a sheltered spot on the "battlefield." Water from the stream is made safe for drinking after being treated with chlorine in the Lyster bag. This spot, protected by some foliage, will make a good Battalion Aid Station, and the presence of the medical field chest indicates it is the intention of the men to set up one beneath the trees.
2. **SOUP'S ON**—*Fred Shane.* Mess halls and dishes are left behind when Medical Department soldiers go on maneuvers at the Army's Field Service School in Carlisle, Pennsylvania. It is just as important that they learn how to get their chow on the fly as it is that they master the art of handling "wounded" under battle conditions. This lieutenant displays fine technique in the presentation of his mess kit and cover to the K.P. dishing out the groceries.
3. **HIDING OUT**—*Fred Shane.* Somewhere at the "front" at the Medical Department Field Service School, Carlisle, Pennsylvania, medical soldiers in training cover their ambulance with camouflage netting. This is a rendezvous spot, and here the ambulance will wait until litter-bearers bring back the "wounded" for a fast ride to Army doctors.
4. **FRONT-LINE FIX**—*Fred Shane.* The Collecting Station is a forward unit in the Army Medical Department's closely linked chain of casualty evacuation. It is often located only a few hundred yards behind the front lines. Artist Shane caught this realistic scene at the Field Service School in Carlisle, Pennsylvania, where officers and enlisted men practice patiently for the real thing. This "wounded" infantryman didn't get banged up too much—with iron hat still on and rifle handy, he seems impatient to get out of the Collecting Station for another go at the enemy.
5. **TIME OUT FOR CHOW**—*Fred Shane.* Medical Department soldiers at the Army's Field Service School, Carlisle, Pennsylvania, grab a bite during war maneuvers. These men carry no guns—are armed only with emergency bandages, sulfa, and pain-relieving drugs. It is their job to pick up wounded men, almost as soon as they are hit, and rush them back to waiting Army doctors at Battalion Aid Stations.
6. **FIELD KITCHEN**—*Fred Shane.* It is said that too many cooks spoil the broth, but there are not so many cooks in this picture as it would seem. Our guess is that only the two men near the field ranges are the cooks. It is safe to say that the two unengaged spectators belong to the truck which brought the groceries. The picture was made by Artist Shane while on maneuvers with Medical Department trainees at the Army's Field Service School, Carlisle, Pennsylvania.
7. **QUICK TREATMENT**—*Fred Shane.* This is a Battalion Aid Station right behind the "front" at the Medical Department's Field Service School, Carlisle, Pennsylvania. The "wounded" soldier is getting emergency medical attention preliminary to his removal to a Collecting Station farther back where more advanced treatment will be administered. The Army's medical soldiers at Carlisle are thoroughly trained—know just what to do when they get into action.
8. **THE HARD WAY**—*Fred Shane.* It would be easier to run this jeep over the bridge, but in modern warfare, bridges are here today and gone tomorrow. That's why medical soldiers training at the Field Service School, Carlisle, Pennsylvania, are taught to wrap their litter-carrying jeep into a huge tarpaulin—then float it across the river barrier. The audience draped on the bridge and retaining wall is comprised of other Medical Department soldiers in training.
9. **MEN WITHOUT GUNS**—*Fred Shane.* The litter-bearers are the retrievers of a modern army. When the battle is at its height they go forward, armed only with litters, bandages, and pain-relieving drugs, combing the battle-scarred terrain for fallen comrades. The artist came across this realistic scene during training maneuvers at the Medical Department's Field Service School at Carlisle, Pennsylvania. The litter-bearers have brought their "casualty" to a clearing where a camouflaged ambulance waits to rush the "wounded" man to expert Army doctors.
10. **PRACTICE MAKES PERFECT**—*Fred Shane.* Medical Department men in training at Carlisle, Pennsylvania, give a "wounded" man emergency treatment at a forward Battalion Aid Station. A splint has been hastily applied by enlisted men as the officer prepares a bandage for his wounded right arm. The purpose of this front-line preliminary attention is to keep the man alive until he can be transported farther to the rear for more definitive treatment.
11. **TRAINING SCHOOL NAZI**—*Fred Shane.* Artist Shane didn't expect to find any Nazis at the Army Medical Department's Field Service School in Carlisle, Pennsylvania, and he was quite surprised when he encountered the scene depicted here. It illustrates graphically the thoroughness of the training the school gives to Medical Department soldiers. The "prisoner" was picked up by "our" litter-bearers, who bandaged his "wounded" hand, then brought him to the Medical Corps captain at a Collecting Station.
12. **OUT OF THE TOP**—*Fred Shane.* A burning or stalled tank on the battlefield is something to get out of fast. To pop through the tank's conning tower like a cork from a bottle of champagne is a good trick even for able-bodied men. But what about the disabled? Medical Department enlisted men are taught how to lift a wounded man from his steel trap. Men on the mock-up conning tower show other GI's on the real thing how it is done. Note the special harness carried by the man on the mock-up. Tanks of more recent vintage than that shown here by Artist Shane have escape hatches near the bottom. Men have a better chance to get out, particularly the wounded.
13. **STEEL COFFIN**—*Fred Shane.* A wounded man in a burning or stalled tank is in a desperate plight. It is not easy for able-bodied men to make a hurried exit from a disabled tank under fire—almost impossible for a badly wounded man. At the Medical Department's Field Service School, Carlisle, Pennsylvania, the "medics" are taught how to lift an injured soldier from a land battleship. The Medical Corps is explaining the rescue techniques to the bleacherites. Note the special harness used to lift the "casualty" through the conning tower opening. Newer tanks have escape hatches near the bottom, simplifying the getaway.

14. IMPROVISATION—*Fred Shane*. Medical Department soldiers in training at the Army's Field Service School in Carlisle, Pennsylvania, display their ingenuity for Artist Shane's brush. On hastily constructed pontoons, they ferry a "wounded" infantryman across the river. From two small trees and some nondescript planking, the men have constructed an emergency litter for the comfort of the "casualty." With the help of the guide lines, strung from shore to shore, they make good, smooth progress—don't shake up the patient.

15. COMBAT TEAM—*Manuel Tolegian*. The Army Medical Department's fight to keep wounded American soldiers alive begins right on the firing line a few moments after a man has been hit, and it continues without interruption through the various stages of evacuation to the general hospital. Artist Tolegian found this combat team of Army nurses being trained at Camp White, Oregon. While one administers oxygen to the patient, the other keeps close tab on the oxygen tank gauge.

16. LABORATORY WARFARE—*Manuel Tolegian*. The Army Medical Department's war on disease is constant and unrelenting. The Army's laboratories are the battlefields, with Army doctors and nurses pitted against germs, microbes, and other pathogenic bacteria. Artist



FRONTLINE NURSING—MANUEL TOLEGIAN

Tolegian's brush found this picture at Camp White, Oregon, former training center for members of the Army Nurse Corps.

17. FILLING STATION—*Manuel Tolegian*. Army nurses in training at Camp White, Oregon, fill their canteens with chlorinated water from a Lyster bag before starting out on field maneuvers. Living in the field under actual combat conditions is part of the training of all members of the Army Nurse Corps. After several hours of it, a swig on the canteen tastes pretty good.

18. FRONT-LINE NURSING—*Manuel Tolegian*. Steel-helmeted Army nurse gives emergency treatment to another nurse who plays the part of wounded soldier. The bandage has been taken from the opened first-aid packet, part of the equipment of every GI Joe. Artist Tolegian ran across this realistic scene at Camp White, Oregon, erstwhile training center for Army nurses.

19. PRETTY NURSES—*Manuel Tolegian*. These are not men from Mars. They are Army nurses sweating out a gas attack while on maneuvers at Oregon's Camp White.

All members of the Army Nurse Corps undergo rigid training in the field to prepare them for all combat exigencies. Ordinarily, Army nurses are not subjected to the dangers of front-line warfare—but enemy gas can drift behind the lines.

20. NURSES' FIELD KITCHEN—*Manuel Tolegian*. Nurses in training at the Army's Camp White, Medford, Oregon, work up good appetites while on rugged field maneuvers—don't have to worry very much about figures. This well-equipped field kitchen pictured by Artist Tolegian provides everything from soup to nuts for hungry Army Nurse Corps officers getting experience under actual battle conditions.

21. NECESSARY EVIL—*Manuel Tolegian*. After every good meal somebody has to wash the dishes. These Army nurses in training at Oregon's Camp White have no kitchen maids—must wash their own. One advantage of the method depicted here by Artist Tolegian is that one merely has to dip the mess kits into the ever-boiling water to clean them thoroughly. Another benefit—no dishpan hands for Army nurses.

22. HOME SWEET HOME—*Manuel Tolegian*. Nurses in training at Camp White, Oregon, learn to live in the field without all the comforts of home. Together they'll share this shelter tent during field maneuvers—get accustomed to living under conditions which may confront them some day near the front lines.

23. TEAMWORK IN THE FIELD—*Manuel Tolegian*. An obliging member of the Army Nurse Corps assumes the role of a wounded GI being given emergency treatment in the field by another Army nurse. The hastily improvised splint will suffice until the "casualty" can be moved farther back for more definitive medical attention. Artist Tolegian's brush caught this scene at Oregon's Camp White, during training of Army nurses under actual combat conditions.

24. PARLOR, BEDROOM, AND—*Manuel Tolegian*. When this Army nurse gets settled in her shelter tent, with mosquito netting drawn across the front, she will be as snug as a bug in a rug. Well, not quite—but on maneuvers at Oregon's Camp White comfort is not the first consideration of Army Nurse Corps women in training. Like GI's, Army nurses must prepare themselves for situations which may confront them in battle areas.

25. PILL-ROLLER FROM PADUCAH—*John Stewart Curry*. Before the fighting started, infantrymen and other combat soldiers bestowed such uncomplimentary appellatives upon the Medical Corps enlisted man. But those days are gone forever. A derogatory wise-crack about a corpsman now will get you a punch in the nose from any doughboy who has seen these courageous men dispensing mercy under blistering enemy fire.

26. CLEARING STATION—*John Stewart Curry*. This is Artist Curry's preliminary drawing of an emergency operation in a clearing station behind the battlefield. Exhibited elsewhere is the painting to which this sketch was the forerunner. It was made while the artist was on training maneuvers at Camp Barkeley, Texas, with Medical Corps tactical units.

27. PROWLERS—*John Stewart Curry*. Like snakes in the grass, members of infiltration units slither through enemy lines, cut communications, play havoc with supply lines and make off with negligent sentries. Artist Curry's sketch shows a group of Medical Corpsmen practicing this fine art of modern warfare so they will know how to cheat enemy fire while retrieving their own wounded. These men even penetrate enemy lines to get to fallen comrades.

28. HOT FOOT—*John Stewart Curry*. This Medical Corpsman in training at Camp Barkeley, Texas, had a kick coming, but because he had been trained to gather enemy kicks



THE QUICK AND THE DEAD—LAWRENCE BEALL SMITH

in his arms, there's a kicker going—on his back. Medical Corpsmen go into battle unarmed—must be familiar with all natural defenses against enemy trickery.

29. BACKFIRE—*John Stuart Curry.* Because they go into battle alongside the infantryman, unarmed Medical Corpsmen must know how to defend themselves against attack with their bare hands. Here a corpsman is turning a threatening gun upon his attacker by a simple twist of the wrist—simple, if you know how. Medical Corpsmen are taught how at Camp Barkeley, Texas.

30. BAYONET DEFENSE—*John Stuart Curry.* The bayonet welder in the sketch by Artist Curry is heading for a fall as the strong arm of his would-be victim clamps around his throat. Medical Corpsmen go into battle armed only with bandages, sulfa drugs and pain-softening palliatives—must improvise their own defense against attack by a tricky enemy.

31. UNARMED DEFENSE—*John Stuart Curry.* Unarmed Medical Corpsmen go right into the front lines—are Johnnies-on-the-spot when a fighting man is hit. At such

close contact with the enemy they must know how to defend themselves solely with the weapons nature gave them. In this drawing, Artist Curry shows how to ward off a knife thrust to the stomach.

32. COLLECTING STATION—*John Stuart Curry.* After hasty examination and emergency treatment at the Battalion Aid Station, which is right behind the battle lines, wounded men are brought to the Collecting Station, a mile or more to the rear. Here they are given additional emergency treatment pending another trip to the rear to the Clearing Station. This picture was found by the artist at Camp Barkeley, Texas, where Medical Department tactical units are trained.

33. WAY STATION FOR WOUNDED—*John Stuart Curry.* The wounded soldier receives initial emergency treatment at the Battalion Aid Station, just a few hundred yards from the battlefield. Artist Curry came across this scene during training maneuvers at Camp Barkeley, Texas. The Battalion Aid Station is at the starting point of the evacuation conveyor-belt that leads to the general hospital—and home.



MEN WITHOUT GUNS—FRED SHANE

34. CLEARING STATION TENT—*John Stewart Curry*. Ambulatory wounded are given emergency treatment at this Clearing Station tent. The soldier on the table has a chest wound. Artist Curry found this scene while on maneuvers with a medical battalion tactical unit at Camp Berkeley, Texas.

35. SHOCK TREATMENT — *John Stewart Curry*. Many wounded men in World War I died from shock rather than from wound infection. In this war death from shock is greatly reduced by administering blood plasma as quickly as possible. Artist Curry, on maneuvers with Medical Department tactical units at Camp Berkeley, Texas, found these "wounded" men in a Collecting Station shock tent.

36. FRONT-LINE SURGERY—*John Stewart Curry*. Highly mobile surgical teams attached to field hospitals have made front-line surgery a reality in this war. Blood plasma, the sulfa drugs and penicillin are great lifesavers, but Major General Norman T. Kirk, the Surgeon General of the Army, says they are "essentially adjuncts to the prime requirement—skilled surgeons qualified to apply the latest and most modern techniques."

37. LIFE-GIVING PLASMA—*Ernest Fiene*. Blood plasma has been one of the foremost lifesavers of World War II. Artist Fiene's brush brings this picture from one of the great laboratories where plasma is processed for the Army Medical Department. The technician is drawing off the plasma from the blood cells. It is a delicate operation, performed under the strictest aseptic conditions. Dried plasma must be free from all blood cells and any contaminating bacteria. The small bottles in the foreground show the plasma at the top, the blood cells (dark) at the bottom.

38. PROCESSING PENICILLIN—*Ernest Fiene*. Here the penicillin fungus is being separated from the liquid. The trays of mold culture are dumped into the vat. The mold mycelium goes by conveyor, and the liquid is pumped to the centrifugal filter. The mold and other particulate matter are retained in the filter while the liquid containing the penicillin comes through clear.

39. DEHYDRATION OF PENICILLIN—*Ernest Fiene*. The picture shows, through the sight-glass of a vacuum drying chamber, two vials of penicillin in the process of drying. The concentrated solution of the sodium salt of penicillin is filled into vials, frozen quickly at a low temperature, and dried, while frozen, in a very high vacuum.

40. STRING BLEACH—*Ernest Fiene*. Looking much like rolls of newsprint threaded through a giant press are these bolts of gray tobacco cloth in the process of being whitened and purified by the string bleach method. The cloth string passes through several alkaline baths and rinses before it is fit for manufacture into bandages and surgical dressings. The average layman thinks of surgical dressings as dainty, snow-white folds of sterilized cheesecloth—Artist Fiene is much more fundamental in his conception.

41. BLOWING ACID CONTAINERS — *Ernest Fiene*. The blowing of large glass containers requires great lung capacity, physical prowess and, paradoxically, extreme delicacy. While the workmen blow the cooling glass, they twirl the blowing tubes and toss the growing container in all directions. The hot glass at the end of the tubes has a consistency somewhere between rubber and molasses—is plastic, resilient, and as dangerous as a land mine.

42. THERMOMETER HATCHERY—*Ernest Fiene*. All tiny clinical thermometers start from here—ultimately end up under somebody's tongue. There are many manufacturers of thermometers, but the specialized glass for all of them comes from this single U. S. plant. Artist Fiene has combined three operations of manufacture in this scene. At the left, workmen combine three different types of glass in the hot viscous stage; in the center, they are being welded, and at the right, in the final and most spectacular operation, the gobs of hot glass are being drawn perpendicularly into the thin rod of the actual thermometer tubing with its lumen smaller than that of a human hair.

43. ROLLING OF OPTICAL GLASS—*Ernest Fiene*. Optical glass is distinguished from all other kinds in that it has an accurate index of refraction. Light rays passing through it are not distorted—or they may be distorted if the forming engineer sees fit. From this glass are made delicate precision lenses, fire control range finders, and laboratory lenses. A slight error in the index of refraction would mean new life for an enemy battleship, or a valueless microscope objective.

44. MOLDING LARGE LENSES—*Ernest Fiene*. Artist Fiene shows here the final step in the manufacture of large optical lenses. Protected from the intense heat of the open furnace, the workman is molding the lens. The glass rectangles in the furnace were cut from the original melt—are being reheated under the watchful eye of the workman to remove all strain from the glass. He will know when the rectangular pieces are ready for molding by their color.

45. MICROSCOPE LENSES—*Ernest Fiene*. The most powerful objective lens is no bigger than the head of a large

pin, but the grinding of the lens and its setting in the housings shown at the right is a painstaking operation. There are literally no tolerances—accuracy must be absolute. Compared with a microscope objective lens, a pocket watch is a cumbersome piece of machinery.

46. RHAPSODY IN GLASS—*Ernest Fiene*. A condenser is one of the most delicate accessories of the modern laboratory. The glass from which it is blown must be heat and shock resistant, flawless in texture. No machinery has been devised as a substitute for the skill of this Belgian workman, a skill that has been handed down to him through generations. He plays on his glassware like a talented troubadour adding musical life to his poem—a rhapsody in glass.

47. TENSION AT DAWN—*Lawrence Beall Smith*. The Flight Surgeon is "on the line" for the always dramatic take-off for mission over the Continent. One of the great dangers is explosion on take-off. Flame from an engine, even though usually temporary, is an unwelcome spot of color against an English dawn.

CHINA SUPPLY RENDEZVOUS—HOWARD BAER



48. DEATH OF A B-17—*Lawrence Beall Smith*. At dawn on a cold March morning, a B-17 took off on a long mission to Germany. It crashed on the yellow field of an English farm just a mile and a half away. Ten men were blown to bits—all ten were on their first mission. For hours, the doctors and Medical Corpsmen carried out the miserable and sickening job of human salvage. Artist Smith adds the following to his canvas: "Though the explosion of three one-thousand-pound bombs jolted us heavily back at the base, the hay stacks, windmill, and trees were left undamaged adding a macabre touch to the scene. The fire was started by one of the engines hurled through the woods."

49. WOUNDED ABOARD—*Lawrence Beall Smith*. Doctors, Medical Corpsmen and ambulances are present for the "sweating in" of the returning mission. Coming in late in the day and often in the heavy weather which hangs over Britain, any ship in the group which has wounded men aboard will drop red flares so that medical aid will be on hand the minute the ship taxis to a stop.

50. WOUNDED CREW MEMBER—*Lawrence Beall Smith*. First aid treatment of wounded crew member of Flying Fort immediately upon return to base. This man was given emergency treatment by crew members in the air.

51. HOSPITAL BOUND—*Lawrence Beall Smith*. The removal of wounded from the air base by ambulance to the

nearest station hospital was carried out in a very short space of time. Here casualties are leaving from the medical stations at the air base. A farmer plows his field nearby. The cloud of smoke is from burning oil on one of the Fortress "hardstands."

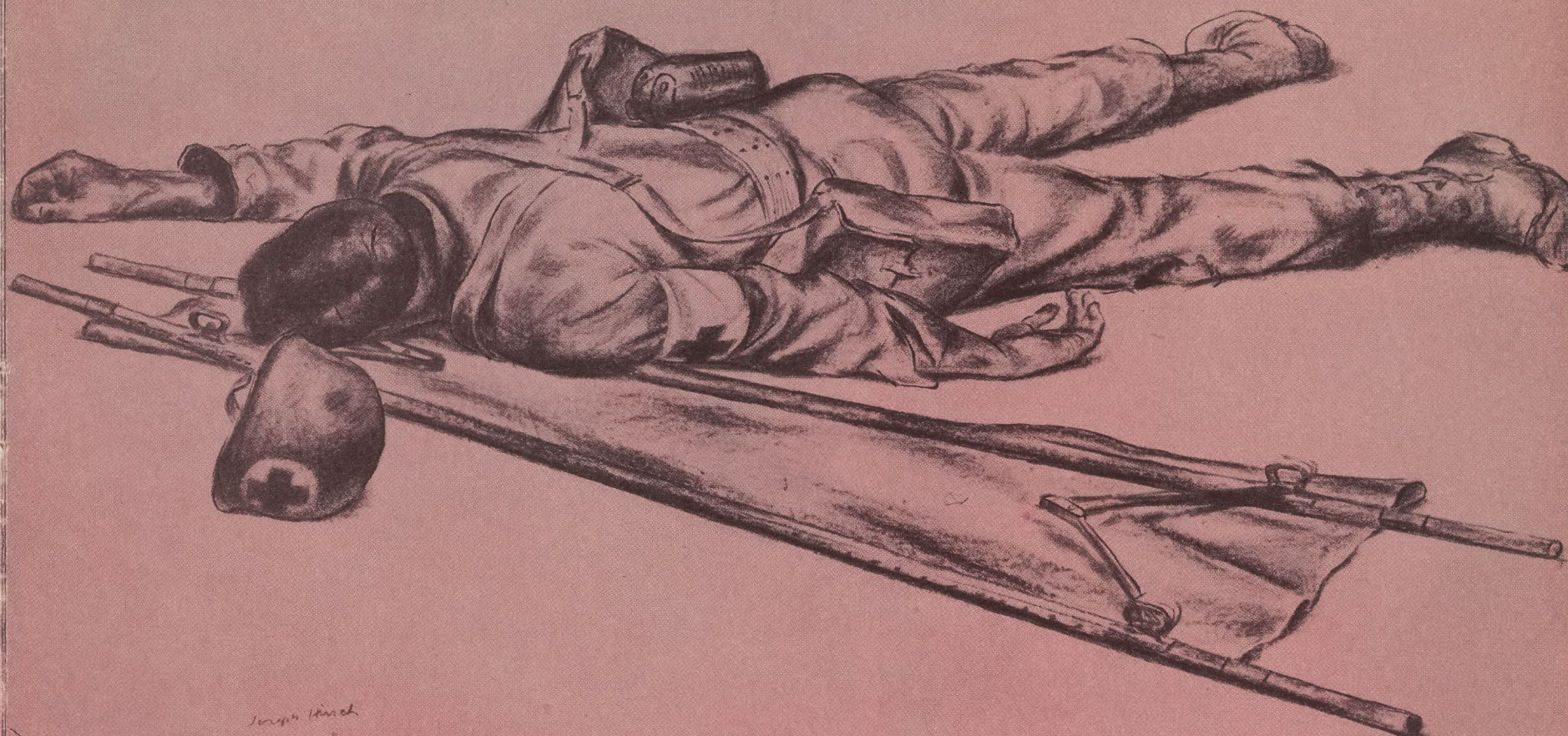
52. MESS CALL—*Lawrence Beall Smith*. Station hospitals in England were housed in many Nissen huts. Ambulatory patients walked from their ward to the Mess Hall carrying their own coffee cups. This hospital was set in a wooded section, and the noise of the cook's oven competed with the constant roar of planes leaving and returning from nearby bases.

53. RETURN FROM MISSION—*Lawrence Beall Smith*. Wounded member of a Fortress crew finally removed from the ship after the torturous return from mission. The only spot of color is the heated suit, called a "blue bunny." The electric cord attached to the suit is rather symbolic of the man's complete break with the lung machine of which he was an integral part for ten hours.

54. FIRESIDE COMFORT—*Lawrence Beall Smith*. Housed in Nissen huts, the station hospitals at the many English air bases were well equipped to care for wounded airmen fortunate enough to get home on a wing and a prayer. The little English stoves kept the huts comfortable, and groups such as this one depicted by Artist Smith hovered over many firesides.

NIGHT RENDEZVOUS—ROBERT BENNEY





NON-COMBATANT—JOSEPH HIRSCH

55. AMATEUR EDGAR BERGEN—*Lawrence Beall Smith.* This youthful patient in the Orthopedic Ward of a station hospital in England was an air casualty and as such had lots of company. He was somewhat unusual, however, in that he was an amateur ventriloquist who kept the whole ward amused by putting words into the mouth of the tiny doll suspended over his bed. Here he is playing "bingo" with the other men in the Ward in a game directed by a Red Cross girl.

56. SNOOKER—*Lawrence Beall Smith.* Playing a game called Snooker at the Red Cross Club of a Station Hospital. This subject had an amusing pool room atmosphere.

57. THE MAN WITHOUT A GUN—*Lawrence Beall Smith.* Medical aid men, like their brothers in the infantry, bear the unforgettable look which battle and nearness to death stamps upon a man. But unlike the infantrymen, the Medical Corpsmen have no guns. They are constantly in contact with the enemy without the release which comes to the men who can shoot back. In Normandy, they took on the color of the red earth. Seen at Battalion Aid and Collecting Stations, they looked haggard, dirty, and weary. This man stands beside the ever-present "Salvage Pile"—the shoes and gear of dead men no longer in the line.

58. SUNDAY IN NORMANDY—*Lawrence Beall Smith.* Enlisted men of a Collecting Station of the First Army "digging in" next to a church in a tiny village near St. Lo. Little was left of the burned-out village when this outfit arrived. The men were kept busy during periods of heavy activity setting up tents, treating the wounded and evacuating them by ambulance to clearing stations in the rear. Shortly after Artist Smith reached the spot, the Germans counter-attacked from their lines 800 yards distant, and all equipment and wounded had to be removed rapidly.

59. THE WAY BACK—*Lawrence Beall Smith.* The scene portrayed here by Artist Smith was enacted many times after D-Day. Evacuation of casualties by LST was accomplished successfully despite vicious attacks by enemy

planes. This LST at Omaha Beach disgorged tanks, trucks, men and supplies from her fiery mouth, and before the dust, smoke and gases from the departed machines had cleared, the long procession of litter cases and walking wounded filed into the ship for the trip back to England.

60. THE QUICK AND THE DEAD—*Lawrence Beall Smith.* The once painful and slow litter haul by foot from Battalion Aid Stations is still painful, but thanks to the versatile jeep, is now mercifully short. Through shell-torn roads still under fire, these vehicles make the trip back to the comparative safety of the Collecting Station in a few minutes. The carcasses of dead cattle in the field and hedgerow ditches near St. Lo contributed a mute, grim, and grotesque comment on man's ingenuity.

61. NORMANDY WASH—*Lawrence Beall Smith.* The field hospitals, usually four to eight miles behind the lines, were often the scenes of contrast such as this caught by Artist Smith's brush. Families moved back into their shattered towns after the battle passed to live amid Army installations of all kinds. French children loitered around field hospitals asking for chewing gum for themselves or cigarettes "pour papa." They carried flowers—either as a friendly gesture or as a medium of exchange.

62. NORMANDY VICTORY CARGO—*Lawrence Beall Smith.* When the LST's returned to the English ports of embarkation, they carried wounded from the Normandy beach-heads. In order to avoid the enormous confusion of two-way traffic at the docks these ships were met by the smaller LCT's out in the harbor. The ships were "married," and litter bearers transferred the casualties. When an LCT was filled, it headed for the beach and waiting ambulances.

63. RETURN CARGO—*Lawrence Beall Smith.* The huge tank decks of the LST's were carpeted with litter cases when they backed off the Normandy beaches for the dash back to the white cliffs of Dover. Weather, mines and German "E" boats impeded the progress of the ships, and sometimes wounded men spent many long, miserable hours aboard before reaching the comparative safety of England's shores.

64. NON-COMBATANT—*Joseph Hirsch.* Artist Hirsch found this Medical Corps enlisted man and his litter on an Italian front.

65. FIELD EXAMINATION—*Joseph Hirsch.* Medical Corpsmen make a hasty examination of a soldier's leg wound before carrying him to a Battalion Aid Station. The wound is a painful one as the tense expression of the man indicates. A little "dope" will calm him down for the trip back to the doctors.

66. NIGHT SHIFT—*Joseph Hirsch.* Hidden from snipers' bullets by the darkness of an Italian night, the medics bring in wounded infantryman. Although they are carrying their burden down a rocky, slippery slope, the corpsmen keep the litter level at all times to make the journey easier for the wounded man. The rifle makes an excellent emergency splint for a shot-up leg—an old battlefield trick of the litter bearers. Carrying a loaded litter over terrain too rugged even for pack mules, taxes to the utmost the skill and endurance of the corpsmen.

67. COMPANY IN THE PARLOR—*Joseph Hirsch.* The gaunt stone walls of an Italian farmhouse provide scant shelter

for a front-line Battalion Aid Station, but they do screen the activities of the missing farmer's uninvited guests. Still under fire, the medics perform their duties with complete disregard for their own safety. Their only precaution seems to be to have the man at the left keep his binoculars trained on enemy guns and their targets of the moment. The parlor wall shrine makes an excellent medicine cabinet for drugs and antiseptics.

68. SO WHAT—*Joseph Hirsch.* Kipling said: "It was crawlin' and it stunk"—this thirsty medic says, "So what!"

69. AFTER THE FASCIST FAIR—*Joseph Hirsch.* Once upon a time Il Duce held a Fascist festival in a great, white building in Naples. People from miles around came to the city to view the ambitious murals and read the windy phrases of the bombastic Mussolini. But that was before Cassino and Anzio—before American doughboys climbed up the Italian boot and chased the flatulent dictator toward Berlin. Now Mussolini's propaganda palace is an evacuation hospital and the heroic figures on the crumbling walls compete in vain with American pin-up girls for adoration from GI Joe.

FIELD HOSPITAL IN TECHNICOLOR—HOWARD BAER





COMPANY IN THE PARLOR—JOSEPH HIRSCH

70. HOSPITAL FOR ALLIED WOUNDED—*Joseph Hirsch.*

An entire evacuation hospital in Africa was given over to the care of wounded soldiers from armies of our allies. In this picture French Moroccans while away the time playing checkers. They proved themselves extraordinarily brave in the North African fighting—worried more about losing their precious queues than their lives, for the hand of Allah lifts a dead Ghoum to heaven by his queue.

71. ITALIAN RUSH HOUR—*Joseph Hirsch.*

In this gay water-colored cartoon Artist Hirsch shows how an Army Field Hospital looks as it passes through the main street of an Italian village en route to the Cassino front. Careful inspection of the picture will unearth many interesting side lights, such as the little boy waving a greeting with the American flag and the colored soldier with a hot platter under his arm.

72. MEDICAL MILLINERY—*Joseph Hirsch.*

This is a maxillo-occipital traction appliance with a modification for a fractured upper jaw. It is an ingenious device obviating the necessity of more complicated and burdensome appliances. Pressure is maintained between a plate on the roof of the mouth and a leather skull cap. The lower jaw is allowed complete freedom of movement and the patient can smoke, drink, eat and talk in relative comfort.

73. PERSONAL MAGNETISM—*Joseph Hirsch.*

The galvanic principle of a mine detector is here applied in the form of a foreign body locator which expedites finding bits of shell fragments in the flesh.

74. FRONT-LINE DENTIST—*Joseph Hirsch.*

The only kind of drilling they do at the front—sometimes within range of the enemy's howitzers.

75. MEDICAL INGENUITY—*Joseph Hirsch.*

One of the many ingenious improvisations of this war is the device whereby a patient with a vertebral injury can be transported by litter with the entire body in traction. Pull is maintained by means of a plate fitting in the mouth, from which a metal frame is connected by rope and pulley to a spring underneath the stretcher. Here this soldier is being evacuated by air during the eruption of Vesuvius in February, 1944.

76. SAFE—*Joseph Hirsch.*

These little orphans know well that the Medical Corpsmen are the real liberators from pain and hunger.

77. TREATING A MULE—*Joseph Hirsch.*

In this war of mechanized divisions and "dismounted" cavalry, the chief function of the Veterinary Corps is the inspection of meat for our troops. But Artist Hirsch found this traditional Army mule in Italy getting a dose of mineral oil. Pack mules frequently need a laxative when they

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1935
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MANICRIGIO ED OSCURO
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1939
"USCIMMO DAL CONGRESSO DI BERLINO A MANI



AFTER THE FASCIST FAIR—JOSEPH HIRSCH



SOUTH SEA ISLAND PARADISE—FRANKLIN BOGGS

return from combat areas. A rubber tube is inserted in the animal's nose, pushed down his gullet and the oil pumped through. The mule doesn't like it.

78. PARADISE NOT LOST—*Joseph Hirsch*. Although he lost an arm in battle, this French Ghoum from North Africa is probably pleased that he did not suffer a head injury which would have resulted in the clipping of his queue to facilitate treatment. At death, the hand of Allah will grasp the precious queue and lift him to heaven.

79. WAR ON TYPHUS—*Joseph Hirsch*. Lice squads, organized by the Army Medical Department in the Naples area, led the fight on typhus among the Italian population. The dirty insanitary air raid shelters were ideal breeding places. Constant count of louse eggs plus plenty of DDT spraying powder saved thousands of lives. The Italian civilians were willing helpers—had a good time at the spraying sprees. Not one case of typhus developed among American troops, thanks to the Medical Department's foresight in inoculating every soldier against the disease.

80. MEDICAL PRISONER—*Joseph Hirsch*. Medical manpower is conserved by using captured doctors in treating German prisoners of war.

81. ALL ABOARD FOR HOME—*Joseph Hirsch*. One of the Army Medical Department's big hospital ships takes on wounded men during typical rainy day in England. When the ship arrives in New York, the men will be taken in ambulances to an East Coast Debarkation Hospital, from where many of them will be sent by hospital train to interior general hospitals for specialized treatment. Umbrellas are taboo in the Army, but Artist Hirsch insists his painting is authentic to the minutest detail.

82. NURSE IN NEWFOUNDLAND—*Joseph Hirsch*. Army nurses on duty wherever there are American troops are writing a glorious chapter in the history of World War II. Of this rustic winter scene, Artist Hirsch has this to say: "There is nothing glamorous about the work the nurses do in Newfoundland; this nurse is going to her post at 6 A.M."

83. HIGH VISIBILITY WRAP—*Joseph Hirsch*. The Army doctor left two very important openings in this head bandage. The neat triangular window gives the soldier

good vision, and there is plenty of room for the all-important cigaret.

84. JUNGLE—ALLY OF THE ENEMY—*Franklin Boggs*. The tropical jungles of the South Pacific are aligned on the side of the Japs. Infested with malaria, strange tropical fevers and skin diseases heretofore unknown to the occidental world, these jungles constitute a formidable barrier protecting our Japanese enemies. When they are not busy attending wounded men, the medics move around through the jungle with a bottle of solution and a swab, checking the ravages of prevalent skin disease.

85. RACE AGAINST DEATH—*Franklin Boggs*. In this Japanese pill-box site on Admiralty Island, which but a few hours before had been spouting death and injury, Army doctors have set up a front-line emergency operating unit. Artist Boggs' brush conveys the devastating tempo of invasion warfare. Crisis, speed, grimness, reality, mercy are registered here in rapid bewildering succession.

86. SOUTH SEA ISLAND PARADISE—*Franklin Boggs*. Stately palms swaying gently in the breeze, eternally green foliage, white sandy beaches kissed by warm chameleon waters, straw-skirted hula girls—the average American pre-war conception of life in the South Pacific. This 1944 version by Artist Boggs features uprooted, broken palms, a discarded plasma bottle, bloodsoaked bandage, empty first-aid tins and spent syrette—signs of mercy once meted out by men of the Medical Corps.

87. PACIFIC BLACK DIAMONDS—*Franklin Boggs*. These men of New Guinea played an important part in the evacuation of the wounded and the rescue of downed airmen. Their uncanny ability to traverse the dense jungles rapidly and stealthily and their innate kindness meant the difference between life and death for many a veteran of South Pacific fighting.

88. ANOPHELES HOME FRONT—*Franklin Boggs*. Breeding grounds of the Anopheles mosquito in New Guinea are invaded by a Sanitary Corps Officer and squad of energetic grass-cutting natives. The Anopheles is the carrier of malaria, formidable enemy of American troops in the tropics. The Army Medical Department wages ceaseless, untiring war against malaria—not the least important phase being control of mosquito breeding areas.

89. VISITING HOUR—*Franklin Boggs*. In the early phases of the New Guinea fighting, native houses were used as hospitals for wounded and sick men. Civilization has no monopoly on kindness to the sick. This native brought flowers every day to his new-found American friends.

90. THE AMERICAN WAY—*Franklin Boggs*. A frantic, bewildered mother dogs the footsteps of a Medical Corpsman in the Admiralty Islands as he carries her wounded child away from the combat area. Emergency treatment has been given at a Battalion Aid Station—more definitive care at the hands of expert Army doctors will follow.

91. AIR EVACUATION—*Franklin Boggs*. High over the Owen Stanley mountains a flight nurse administers oxygen to a wounded soldier. The plane is bound for Australia, next stop on the long journey to the United States and a general hospital near home. Only hours before, this same plane had arrived in the battle area with a load of ammunition or medical supplies.

92. NATIVE CASUALTY—*Franklin Boggs*. A New Guinea native gets some American emergency treatment after being injured by a falling upright during the construction of a hospital ward. They were willing workers and of immeasurable help to the Seabees and Army Engineers.

93. PILL CALL—*Franklin Boggs*. Soldiers suffering from malaria get their daily quota of atabrine tablets from the Medical Corps captain. Artist Boggs caught this scene in the South Pacific. The temporary coloring of the patients' skin, he explains, is "more vivid than that of the enemy who controls the quinine."

94. JUNGLE TRAIL—*Franklin Boggs*. Through the unfriendly, tightly-knit New Guinea jungle an Army Medical Corps unit threads its tortuous way inland, loaded down with the back-breaking components of a portable hospital. The black, tousled heads of the jungle-wise natives bob evenly along in striking contrast to the bended backs and bowed helmets of the corpsmen. Units like this crawled for endless, miserable days over the Owen Stanley mountains.

95. RETURN TO THE GOLDEN GATE—*Franklin Boggs*. Wounded men aboard an Army transport crowd the rail for the first joyous glimpse of the Golden Gate Bridge. The excitement on deck quickly pervades the entire ship, and from a ward below decks a paralyzed patient succumbs to the infectious gaiety of his buddies, hitchhikes topside on the sturdy back of a corpsman. These ships are outfitted with operating room, dental clinic—amply provided with medical supplies and adequately staffed by Army doctors and nurses.

96. END OF A BUSY DAY—*Franklin Boggs*. Bloodstained litters give mute and shocking testimony of the fierce-

ness of the struggle—gruesome evidence of a busy day for the bearers of wounded and dying men. Washing these litters in the salty water of the South Pacific—salt water does the best cleansing job—is one of the many unpleasant chores assigned to enlisted men of the Medical Corps. But litters must be clean for tomorrow—and more men.

97. BATTALION AID STATION—*Franklin Boggs*. The men pictured here by Artist Boggs are receiving emergency treatment at a front-line Battalion Aid Station (Papa Toli Mission, Admiralty Islands) a few minutes after being hit. One man is getting plasma while another has his arm bandaged and treated with sulfa. In the lower left a wounded man tries to lift himself up in his litter as the effects of morphine begin to wear off.

98. NIGHT DUTY—*Franklin Boggs*. An Army nurse breaks the monotonous vigil of night duty by making a check on a coughing patient. Artist Boggs slept in this ward in the South Pacific—was struck by the eerie effect of a flashlight's beam on the green mosquito nets which shroud the sleeping wounded. He reported: "The night sounds of the jungle cannot be painted, but are quite unforgettable."

99. UP TO DOWN UNDER—*Franklin Boggs*. Wounded Australian soldiers are being loaded aboard a big Army transport plane for the long flight over New Guinea's Owen Stanley mountains to the land of the kangaroo. Thousands of wounded Americans and Aussies were evacuated by air. Crude flying fields and incessant tropical rains added greatly to the evacuation problem.

100. EVACUATION UNDER FIRE—*Franklin Boggs*. Immediately after driving the Nips from entrenched positions on this Admiralty Island hillside, a Medical Corps unit set up this Battalion Aid Station in the sheltering scarp of the sharp-rising knoll. Men on the ridge dig in for protection against the stubborn Japs who give ground grudgingly. Wounded in the back and pelvis, the man on the incoming litter seeks relief from his painful injuries by kneeling.

101. FIELD HOSPITAL IN TECHNICOLOR—*Howard Baer*. A few hours before Artist Baer came upon this scene at Myitkyina Airfield these colored parachutes, pitched as tents, floated from the skies with ammunition, food and medical supplies. Each type of supply has its own distinctively colored chute. Troops have taken the airfield, but the Japs still infest the jungle brush around the edges. So Burma Surgeon Seagrave found it practical to pitch his parachute tents on the airstrip. As he operated (foreground), assisted by Burmese nurses whom he had trained, American fighter planes overhead kept the Japs in the surrounding brush reasonably quiet.

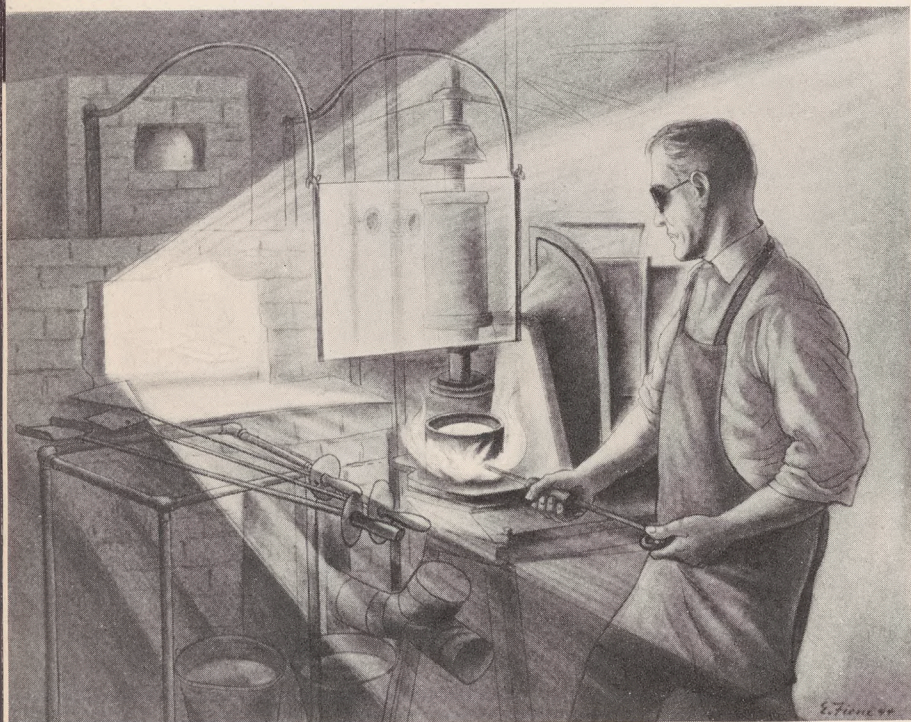
PACIFIC BLACK DIAMONDS—FRANKLIN BOGGS



102. CHINA SUPPLY RENDEZVOUS—Howard Baer. Nestled in the deep gorge of the Salween River, guarded and sheltered by mountainous overhanging cliffs, this tree-rimmed maidan is an ideal supply relay site. Tiny Piper Cubs bring food, medicine and other supplies to the Medical Department pack trains which continue to Salween front over precarious ledges skirting the river canyon. The Cubs do not require large areas for landings and take-offs—get away from this Salween oasis by flying upriver through the chasm in the background.

103. CHINA LIFE LINE—Howard Baer. Chinese stretcher bearers, familiar with mountain trails and masters of the rugged terrain bordering upon the Burma Road, carry American wounded from the Salween front. The litters are a native product, crude but comfortable. The cross-piece spanning the litter handles shifts some of the load from the arms of the bearer to his broad, stout back.

104. MOON OVER BURMA—Howard Baer. Army doctors operate on wounded American soldiers through the hot Burma night in a ceaseless, tireless struggle to save lives. The lush Burma foliage provides a perfect asylum for this forward-area Portable Surgical Unit, but a full Burma moon is no help—hangs in the sky unseen and unwanted by the medics. Army surgeons attached to these portable units often operate continuously for 18 hours.



MOLDING LARGE LENSES—ERNEST FIENE

105. JUNGLE CHEATER—Howard Baer. Baby Piper Cub plane takes aboard a wounded man at a small clearing in the Burma jungle. These small planes can get into and out of jungle holes with the agility of a bird. They fly wounded men to surgical installations in an hour, spanning mountain and jungle trails that it would take native litter bearers two weeks to traverse.

106. BURMA AIR AMBULANCE—Howard Baer. Sick and wounded men being evacuated by plane from the Burma fighting to a base hospital in Assam. Their wizened scrawny bodies and forlorn faces reflect the wretched existence from which they flee. Many of the flight nurses on these unarmed planes were former airline stewardesses—pretty, brave, devoted to duty. Japanese Zeros and obscure mountain peaks combined to make this run a hazardous business.

107. JUNGLE OPERATING ROOM—Howard Baer. Medical Department surgeons of an advanced field hospital in Burma lose no time in operating on wounded men to

save an arm or a leg—or life, itself. The Surgeon General has ordered that there shall be no delay in giving men surgical attention because he knows that early surgery means a low mortality rate. Artist Baer found this jungle field hospital in a native “basha” completely enclosed by netting to protect patients from mosquitoes and other disease-laden tropical insects.

108. PACK TRAIN IN CHINA—Howard Baer. Medical Department pack train bridges the mountain wilderness which lies between American forces on the Salween River front and supply depot at a nearby air base. Narrow ledges along the cliffs of the river canyon make hazardous, stubborn trails which exact a heavy penalty for a single misstep. Even the sure-footed, little Chinese horses must be coaxed and cajoled to carry on. Encumbered by heavy loads of plasma, sulfa drugs, penicillin and other medical supplies, the animals must be guided carefully by the corpsmen.

109. AMBULANCE, JUNGLE STYLE—Howard Baer. Chinese stretcher bearers in elephant grass, Burma jungle. Sometimes these men carry the wounded as long as eight days before they can be hospitalized. You can't overestimate their endurance and courage.

110. TALKING IT OVER—Howard Baer. Buddhist temple converted into Chinese hospital 424 miles from Kuming. Adjacent to the American field hospital, where patients undergo operations.

111. AID STATION—Howard Baer. Parachute tent, Medical Aid Station, Tank Unit, Burma jungle.

112. SCANT SHELTER—Howard Baer. Chinese Medical Aid Station at the front lines in Burma jungle within rifle and mortar fire range. Chinese stretcher bearers carrying wounded in background.

113. JUNGLE WARD—Howard Baer. After operation by a Portable Surgical outfit in the Burmese jungle, the wounded rest in a ward tent awaiting evacuation to field hospitals.

114. CASUALTY (a)—Howard Baer. Chinese wounded by Jap officer's saber, receiving drop anesthesia.

115. CASUALTY (b)—Howard Baer. Debridement of wound; clearing away scar tissue.

116. CASUALTY (c)—Howard Baer. Anesthetized patient bandaged and carried by stretcher with center hole to fracture table. Stretcher is suspended by straps until series of straps are attached to patient. Then stretcher is lowered to ground. This fracture table was designed by Col. Seagrave in Hakawng Valley, Burma.

117. CASUALTY (d)—Howard Baer. Patient is being bandaged with plaster rolls in order to immobilize the tissues for evacuation to base hospital. This is done to prevent hemorrhage during transit.

118. OVER THE BUMPS—Howard Baer. Wounded men in ambulance being carried from aid station at the front in Burma, to Portable Surgical outfit for operations.

119. NIGHT OPERATIONS—Howard Baer. Operating at night, Burma jungle, Portable Surgical outfit.

120. PALS—Howard Baer. American tank man wounded in an engagement in the Burma jungle, coming out of anesthesia; buddy also wounded in same engagement watches anxiously.

121. JUNGLE PATIENT—Howard Baer. Waiting for the surgeons, Burma jungle, Portable Surgical outfit.

122. OPEN-AIR SURGERY—Howard Baer. Reception tent, Portable Surgical outfit, Burma jungle.



SHOCK TENT
—ROBERT BENNEY

ROBERT BENNEY



PROWLERS—JOHN STEUART CURRY

- 123. "OPEN WIDE"**—Howard Baer. Dental set-up, Portable Surgical outfit, Burma jungle.
- 124. FRIENDS AMBULANCE UNIT**—Howard Baer. This unit, affiliated with the Chinese Red Cross near Pashan, is down on Burma Road around 650 km. mark.
- 125. JUNGLE VET**—Howard Baer. Debridement of shrapnel wound, U. S. Army Medical outfit with Stilwell's forces in Burma.
- 126. RUGGED GOING**—Howard Baer. Chinese stretcher bearers carrying wounded along precipice beyond Salween River, China.
- 127. VINEGAR JOE**—Howard Baer. Sketch of Stilwell done during press conference in Burma. He was very tired, having worked for days on end with no sleep.
- 128. ARTIST'S MODEL**—Howard Baer. Wounded American tank man. "I found that all the American wounded at the front showed no surprise at finding an artist, and were completely cooperative when asked to pose, doing so with no self-consciousness," says Baer.
- 129. HOSPITAL BOATS**—Howard Baer. Evacuation of Chinese wounded, Tali Lake, Burma Road. Chinese junk dates to Marco Polo days.
- 130. CONVALESCENTS**—Howard Baer. Chinese wounded after operation, under overhanging mosquito nets.
- 131. JUNGLE HOSPITAL**—Howard Baer. Evacuation hospital in North Burma jungle. This is the only hospital which has American nurses in the Burma jungle. They do an excellent job.
- 132. TANK CASUALTY**—Howard Baer. American tank corps officer burned in engagement, Burma jungle.
- 133. CHINESE PATIENT**—Howard Baer. After being operated on by Army doctors of a mobile surgical unit, Chinese soldier is literally wrapped in netting to protect him from mosquitoes and other tropical insects. Artist Baer has thoughtfully placed the man's shoes under the cot, but it will be a long time before he will need them.
- 134. BURMA ROAD**—Howard Baer. Not an unusual series of accordion curves along the Burma Road.
- 135. WARD TENT, BURMA**—Howard Baer. Ward tent of a field hospital in the Burma jungle. Wounded under mosquito nets.
- 136. LITTER BEARERS**—Howard Baer. Chinese stretcher bearers, Burma jungle.
- 137. TEMPORARY HOSPITAL**—Howard Baer. Chinese wounded under yellow parachute on Myitkyina Airfield, awaiting operation by Col. Seagrave and the attending surgeons.
- 138. MOVING NIGHT**—Howard Baer. Removal of wounded at reception tent of a Portable Surgical Unit at night. Outfit was three miles behind lines.
- 139. BURMA ROAD REPAIR**—Howard Baer. Chinese coolies repairing Burma Road, China, which they had blasted at the threat of the Japanese attack.
- 140. SUPPLY DEPOT, CHINA**—Howard Baer. A Chinese ancestral home converted into medical supply depot, Panchao, Burma Road, China.
- 141. DOOMED**—Howard Baer. Chinese wounded dying from direct hit on foxhole, Burma.
- 142. "MEAT WAGON" POOL**—Howard Baer. Jungle Garage—Motor pool of ambulances in Burma jungle, Portable Surgical outfit. "Meat Wagons" are what the boys call them.
- 143. WITHOUT HOPE**—Howard Baer. Dying wounded Chinese soldier, oxygen tube in nose.
- 144. BURMA MUD**—Howard Baer. Army Medical Department ambulance bogged down on a Burma jungle trail during the monsoon. During the rainy season many trails became impassable for ambulances and medical supply vehicles—supplies had to be moved forward by pack trains and on the backs of native carriers.
- 145. JUST OFF THE LINE**—Robert Benney. This man has just been brought from the front line to a Collecting Station. Although wounded less than an hour before, he has received medical attention three times. He was given emergency treatment on the battlefield, had a splint put on his arm at a Battalion Aid Station, and received a special dressing on his thigh at the Collecting Station. Next stop to the rear is the Clearing Station, and more treatment.
- 146. FLASHLIGHT SURGERY IN SAIPAN**—Robert Benney. Army doctors performing a delicate brain operation continue doggedly by flashlight during a Jap plane raid on the hospital area. All power was shut off when the raiders appeared, plunging the hospital buildings and tents into Stygian darkness. In spots like this the pocket flashlight is as important as the scalpel.

147. MEDICAL CHIEF—Robert Benney. Brig. Gen. Edgar King, Chief Surgeon, Central Pacific.

148. SAIPAN, JULY, 1944—Robert Benney.

149. SAIPAN CASUALTY—Robert Benney.

150. "EASY, JOE"—Robert Benney.

151. WOUNDED MARINE SERGEANT, SAIPAN—Robert Benney.

152. PACIFIC CASUALTY—Robert Benney.

153. MEDICAL SUPPLY DUMP—Robert Benney. It was very thoughtful of Hirohito's little men to leave this spacious dugout undamaged when they departed for their Japanese Heaven. The great Pacific outdoors isn't the best place in the world to store perishable medical supplies, so this ready-made emergency storeroom came in very handy. Artist Benney visited this medical hideout while at a Pacific island base.

154. SELF-SERVICE IN SAIPAN—Robert Benney. Ambulatory patients wait upon themselves at this Saipan patients' mess visited by Artist Benney. They have to wash their own mess kits, too. In the foreground two wounded soldiers enjoy an after-lunch siesta.

155. PACIFIC BASE HOSPITAL—Robert Benney. In sharp contrast to the hastily constructed and highly maneuverable medical units of front-line combat, are the numerous rear echelon hospitals scattered throughout the vast Pacific. Here, in the cool and quiet atmosphere

far from the battle, a man has time to reflect, while his wounded body is made well and strong again.

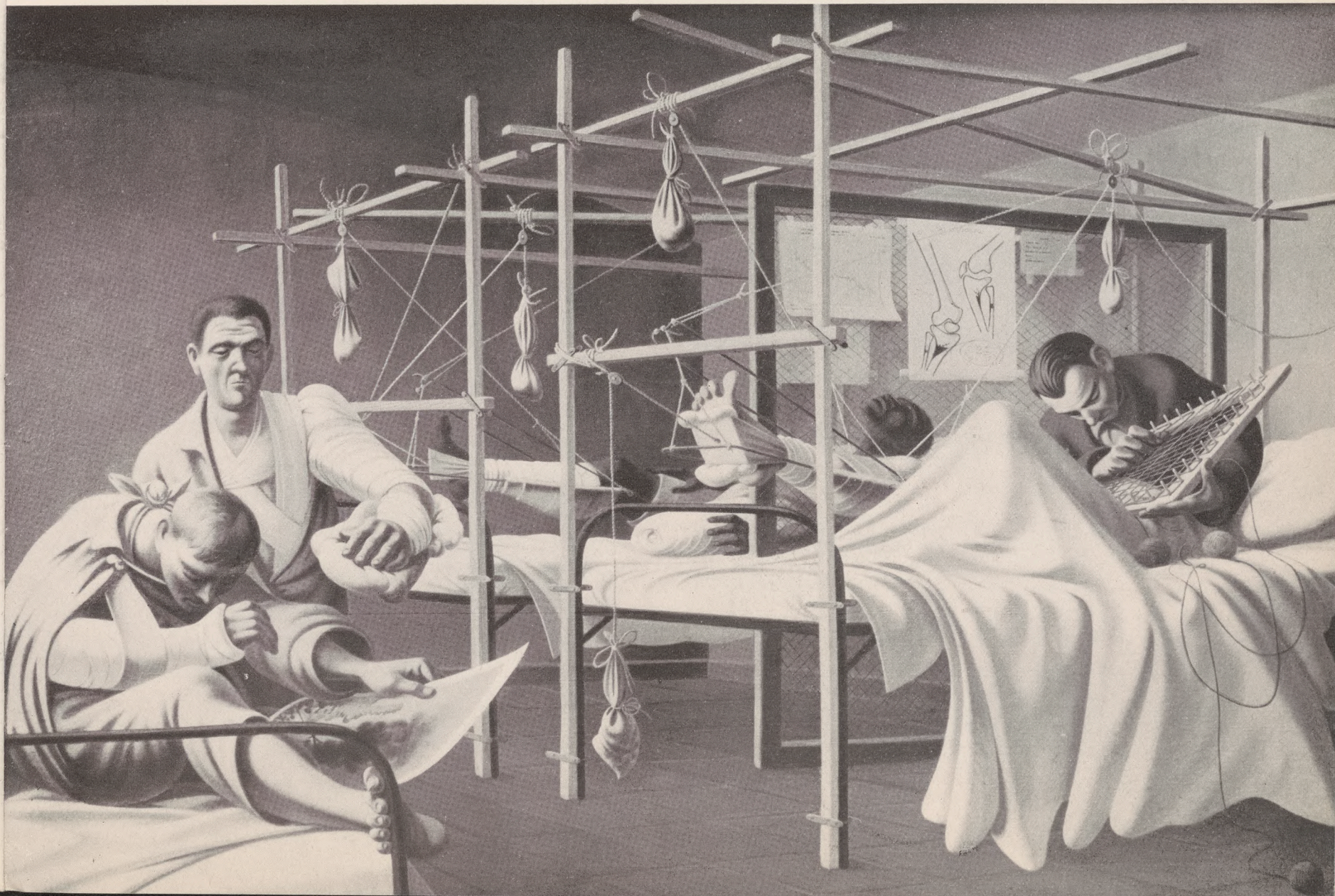
156. CHAMORRO AID—Robert Benney. A native of the Marianas (Chamorro) helps with the wounded in a field hospital.

157. SHORT CUT TO LIFE—Robert Benney. The lives of many wounded men in Saipan were saved by the fast diagnoses of this front-line X-ray unit, working in an abandoned Jap shack. In the cases of severely wounded, the difference between life and death was measured in seconds. This fast-moving unit turned out an X-ray plate every two minutes. The Army doctor studies an X-ray of a man who is on his way to the operating tent, as two other wounded men await their turn on the X-ray table.

158. MEN WITH GOD—Robert Benney. A few minutes before this badly wounded Pacific campaigner succumbed to the sting of a merciful needle he asked for the chaplain to come and pray with him. From American battle fronts all over the world comes the ringing message that there are no atheists in foxholes. To that message this canvas writes a resounding "Amen." Two men of God—and a Book.

159. SHOCK TENT—Robert Benney. The seriously wounded as well as those suffering battle fatigue are immediately taken into the shock tent where plasma is constantly being administered during the tide of battle. At times as many as 40 or 50 men will receive plasma at the same time. The great thrill of seeing these men brought back to life as the blood from fellow Americans thousands of miles away slowly drips into their veins is a sight never to be forgotten, says Artist Benney.

FRACTURE WARD—PETER BLUME



160. ISLAND HOSPITAL—*Robert Benney*. Somewhere in the South Pacific Artist Benney found this cheerful, neatly-turned Quonset hut. It was a stop-over spot for wounded men headed for base hospital in the rear.

161. PHYSIOTHERAPY—*Robert Benney*. This soldier suffered a severe back injury during a landing on one of our Pacific island bases. At Tripler General Hospital in the Pacific, science, combined with tender nursing care, is slowly but surely restoring him to a healthy and useful life.

162. TANK AMBULANCE AT SAIPAN—*Robert Benney*. An amphibious tank brings a load of wounded from an "alligator" aid station, near the remains of the city of Garapan, to waiting LST. What our own guns did not destroy at the Battle of Garapan and Hill 500 was taken care of by the Japs, who applied the torch lavishly before giving up their capital. The utter exhaustion of the wounded men makes them seem indifferent to the violent scenes of destruction so recently left behind.

163. FRIEND IN NEED—*Robert Benney*. An American Red Cross representative in Saipan listens to a tale of woe from an American soldier far from home—makes notes while the GI tells his story. In all probability the soldier is too busy fighting Japs to write home, has asked the Red Cross man to get a letter off for him. Red Cross field workers in combat areas do much to comfort our fighting men.



MIND READER—FRANCIS CRISS

164. JAP COMPOUND IN SAIPAN—*Robert Benney*. An Army doctor bandages the head of a Jap civilian in Saipan while other subjects of the Mikado line up for medical attention.

165. SICK BAY—*Robert Benney*. While aboard an invasion-bound ship in the South Pacific Artist Benney paid a visit to the sick bay. The ship's doctor prescribes for minor ailments—keeps the men in good shape for the landing soon to come.

166. DOGS OF WAR—*Robert Benney*.

167. DOUBLE DECK OF ACES—*Robert Benney*. The Ace on the floor is an eloquent bill-of-lading for this car of the Hospital Train and its load of wounded soldiers. Artist Benney's brush has run the gamut of emotions in this daytime scene. The card game has its kibitzers

in choice upper tier seats. Down the aisle, men swap combat stories, and at the window, a colored hero looks thankfully at the good old U.S.A. landscape—home. In front of him, a badly wounded man just looks—and wonders.

168. NIGHT RENDEZVOUS—*Robert Benney*. Somewhere on the cold, wind-swept plains of Kansas, the Hospital Train keeps a tryst with waiting ambulances. Swiftly, quietly, carefully, wounded men are transferred from the train to the ambulances for the trip to one of the Army's great General Hospitals. Light for the work at hand is provided by the automobile headlights which knife their way through the blackness. Through unsympathetic clouds, a frustrated, faltering moon tries to lend a hand—tries to send a message of cheer and hope to unhappy men.

169. NIGHT VIGIL—*Robert Benney*. While the Hospital Train rolls through the lonely night, the Army nurse checks the patients' charts. Some of the wounded men sleep soundly—others fitfully. To some the rhythmic clickety-clack of the speeding wheels is a sweet lullaby to their hardened, shell-blasted ears—to others a relentless reminder of barking machine guns. At the far end of the car, the medical aidman keeps an alert eye on his precious cargo.

170. FIRST CLASS PASSENGER—*Robert Benney*. Every turn of the Hospital Train's wheels brings this convalescing soldier nearer to home and friends. For him, there have been many days at the front, many more in the hospital. A gentleman and a soldier, he carries a cane involuntarily, but it will steady the faltering steps of a new leg.

171. WAYLaid—*Robert Benney*. This band of patriotic home-front Americans waited long hours for the Hospital Train to arrive at the railroad operational stop where coal and water are taken by the locomotive. Even though the train larder is spilling over with fine food, the wounded men eagerly accept the homemade cakes and sandwiches from the family kitchens of the kindly, simple townfolks. After all, Mother's cookies were always best.

172. CLIMATIC CASUALTY—*Robert Benney*. Through the narrow doorway of an isolated compartment aboard the Hospital Train, Artist Benney saw this GI victim of a respiratory disease, one of many who are unable to withstand drastic changes in climate and living conditions. He is a casualty not of the enemy's making in the strictest sense.

173. TRAIN FARE—*Robert Benney*. Believe it or not, it's ice cream! Just one of the delicacies served to our wounded men while they travel across the country on one of the Army Medical Department's Hospital Trains. This careful study by Artist Benney betrays the indelible imprint of war on the boy's face. A year ago, perhaps, a dish of ice cream would have brought a smile to youthful eyes—not now.

174. HOSPITAL TRAIN CHEF—*Robert Benney*. The boys do not have to be introduced to the train's jovial cook. They just know that his name is "Skinny"—and that's what they call him. "Skinny" typifies the kind of chow he serves—nothing but the best for the best.

175. RESERVATION CHECK—*Robert Benney*. The Hospital Train's C.O. checks in a batch of ambulatory passengers—calls the roll and tells each man to which car he has been assigned. A man's location on the Hospital Train is determined by the nature of his ailment and the type of treatment he will require during the trip.

176. MIND READER—*Francis Criss*. This diagnostic apparatus, unknown in any previous war, bears the formidable name of Electro-Encephalograph—measures and records the delicate electrical impulses generated in the brain. Impulses of a normal brain differ from those of one damaged by battle action or disease. The apparatus is not only an aid to medical treatment, it also increases the chances of success in brain surgery. It is complicated and scarce, but life-saving possibilities are enormous.



THE DENTAL FRONT—MARION GREENWOOD

177. MAKING TYPHOID VACCINE—*Francis Criss*. The Army produces its own typhoid vaccine in its laboratories. It began developing typhoid vaccine in 1909, has pushed forward relentlessly since in building its defense against typhoid bacillus. Army laboratories are capable of producing 1,500,000 doses in a single week! During the Spanish-American War, 14,000 out of every 100,000 soldiers contracted typhoid fever; in World War I, only 37 men in every 100,000 got typhoid—in this war, typhoid is practically nonexistent.

178. MALARIA CONTROL—*Francis Criss*. The Medical Officer receives specialized instruction on malaria, the greatest scourge in so many of the earth's densely populated areas and a formidable enemy of the Army. The physician is studying the mosquito carrier and the parasite in the blood itself. The upper circle shows the parasites within the blood cell, in the lower circle they have broken out. The patient, at this stage, will have bone-shaking chills and fever.

179. SHOULDER WHEEL—*Francis Criss*. Physical therapy used in reconditioning of the wounded soldier takes many forms. The apparatus shown is a Shoulder Wheel. It is used for strengthening and developing the long muscles of the shoulder and arm. These muscles may have become atrophied from disuse during convalescence. At the beginning of the treatment, the wheel runs freely—but as the muscles gain strength the tension is increased.

180. INSPECTING FOOD—*Francis Criss*. Not the least important of Medical Department activities is the control of quality in foods. For example, the protein content of meat bears a direct relationship to its nitrogen content. Here scientists at the Army Medical Center in Washington are using a Kjeldahl Apparatus to determine nitrogen content. The amount of meat inspected and tested by Veterinary and Medical Officers and laboratory technicians is staggering.

181. BRACES TO ORDER—*Francis Criss*. The Army purchases artificial limbs and nearly all its medical supplies, but some items must be tailor-made. Many hospitals, therefore, operate orthopedic brace shops. Here an experienced workman puts the finishing touches on a metal and leather back brace. The main administration building of Walter Reed Hospital is in the background.

182. FRACTURE WARD—*Peter Blume*. A more complicated subject could scarcely have been selected by the artist. It is a study in almost pure mathematics with triangles predominating. Beginning with a set of triangles as represented by the ceiling, floor and walls, the artist has superimposed other geometrical figures as represented by the fracture or "Balkan Frames," and then not satisfied, has superimposed the traction cords. In the hands of a lesser artist, such a task would result in confusion, but Mr. Blume has achieved clarity, definition, and has presented a fine record. The handling of the drapery is especially interesting, and the bright colors help to bring the composition into harmony rather than to further confuse it.

183. EXERCISE PERIOD FOR WOUNDED—*Marion Greenwood*. These wounded men are determined, and their indomitable spirit is captured completely by Miss Greenwood's understanding brush. Despite the handicap of painful wounds encased in heavy, clumsy casts they struggle courageously to carry out the exercise routine prescribed for them. The Army Medical Department does not believe in inactivity during hospitalization—knows that men who exercise regularly recover quicker.

184. BEER FOR TWO—*Marion Greenwood*. Wounded soldiers undergoing treatment at England General Hospital swap combat yarns over a quart bottle of beer at the PX (Post Exchange). The hospital PX is well-stocked also with candy, ice cream, cake and assorted tidbits. At the counter an Army nurse gets an impromptu report from a Medical Corpsman.

185. THE DENTAL FRONT—*Marion Greenwood*. There can be no doubt in the minds of these wounded men at England General Hospital but that Sherman was right. With battlefields and enemy guns behind them, they line up again for assault from an unexpected quarter. Miss Greenwood has caught the utter dejection written upon their faces. But healthy teeth are reflected in a man's general physical condition. When a man is kept in good shape during convalescence, recovery is faster.

186. SPEEDING RECOVERY—*Marion Greenwood*. Physical therapy plays an important and early part in the restoration of American wounded, particularly those suffering from injuries to muscles, joints, bones and nerves. It follows closely upon the heels of surgery—keeps muscles and tendons pliable while crushed or severed nerves are being revived to feed them with energy and control.

187. NEURO-SURGERY—*Marion Greenwood*. Army surgeons at the Medical Department's England General Hospital, Atlantic City, perform a delicate nerve operation on a soldier who was severely wounded by shrapnel in the European fighting. The severed ulnar nerve is being spliced to overcome paralysis of the arm.

188. A TWIST OF THE WRIST—*Marion Greenwood*. Advanced Reconditioning. Apparatus for wrist exercises.

189. STANDING-UP EXERCISES—*Marion Greenwood*. Advanced Reconditioning. Homemade, simple devices made by veterans have proven best. Rollers are used for correcting ankle injuries.

190. "BLOW"—*Marion Greenwood*. Advanced Reconditioning. Lung expansion apparatus.

191. WOUNDED BOY—*Marion Greenwood*.

192. HUMAN INTEREST STUDY—*Marion Greenwood*.

193. OCCUPATIONAL THERAPY—*Marion Greenwood*. With the aid of a special apparatus designed to exercise his injured arm, this wounded man weaves a tie. Occupational therapy plays an important part in the rehabilitation of physically incapacitated veterans. By keeping the disabled man's mind occupied and off his infirmity while teaching him a craft in a skillful manner, occupational therapy serves a twofold purpose.

194. WOUNDED MAN WITH CRUTCHES—*Marion Greenwood*.

195. SHOULDER WHEEL—*Marion Greenwood*. Advanced Reconditioning following arm and shoulder injuries.

196. LEG WORK—*Marion Greenwood*. Advanced Reconditioning. Pulley exercises for injured and paralyzed limbs.

197. X-RAY OF HEAD BEFORE OPERATION—*Marion Greenwood*.

198. GI GUTENBERG—*Marion Greenwood*. Occupational therapy—Printing Press exercise for limbs and arms.

199. SOLOMON ISLANDS CASUALTY—*Marion Greenwood*. A brachial plexus injury sustained in the Solomon Islands campaign—compound fracture of the right arm—left this soldier's left arm paralyzed.

200. HEAD WOUND VICTIM—*Marion Greenwood*. Study of soldier after brain operation in which shrapnel was removed and metal plate inserted.

201. FINGER EXERCISE—*Marion Greenwood*. Modification of a Knaval Table.

202. WHIRLPOOL BATH—*Marion Greenwood*. Treatment for radial paralysis of left forearm.

THE

HOWARD BAER

Born near Pittsburgh in 1907. Studied art at Carnegie Institute, Pittsburgh. Moved to New York in 1929. Achieved widespread attention for drawings and cartoons in *The New Yorker*, *Esquire* and other magazines. Did first easel painting, other than art school work, in Mexico in 1941, the paintings subsequently making up a noteworthy exhibition in New York. Painted activities of waves in Naval Aviation for Abbott Collection in 1943. Pictured work of Army Medical Department in India-Burma-China theatre in 1944.

ROBERT BENNEY

Native New Yorker. First gave full time to painting in 1936-37 while traveling in West Indies and South America. Left New York soon after to live on Gaspé Peninsula in Canada. Work includes portraits of Alfred Lunt, Claude Rains, Raymond Massey, John Barrymore, George Arliss and others. Has exhibited in many museums. Did combat paintings for Abbott Naval Aviation Collection in 1943. In 1944 witnessed conquest of Saipan and other actions while recording work of Army Medical Department for Abbott Collection.

PETER BLUME

Born in Russia in 1906. Brought to United States at age of five. Began art studies at age of twelve in public school night classes. Later studied at Educational Alliance Art School, 1921-1924. Now lives in Gaylordsville, Conn. Received Carnegie International Award in 1934. Given Guggenheim Fellowship, 1932-1936. Represented in Museum of Modern Art, Metropolitan Museum, Columbus Museum and Newark Museum. Executed mural for Canonsburg, Pennsylvania, Post Office. Has had two one-man exhibitions in New York.

FRANKLIN BOGGS

Born in Warsaw, Indiana, thirty years ago. Winner of two European Traveling Fellowships and First Toppan Award from Pennsylvania Academy of Fine Arts. Engaged in 1940 to picture activities of Tennessee Valley Authority. Paintings exhibited in many leading museums and owned by several. Has mural in Newton, Miss., Post Office. Accredited war artist-correspondent for Abbott Laboratories in 1944 to portray Army Medical Department work in Southwest Pacific theatre where he witnessed four important actions.

FRANCIS CRISS

Born, London, England, 1901. Brought to Philadelphia at age of three. Studied at Graphic Sketch Club, Philadelphia, 1911 to 1917; Pennsylvania Academy of Fine Arts, 1917 to 1921; Art Students League, New York, 1926 to 1929. Winner of four-year scholarship at Pennsylvania Academy, Cresson Scholarship for study in Europe and Guggenheim Fellowship for study abroad. Has been given exhibitions by important museums throughout the world, many of which own his work, as do several leading private collectors.

JOHN STEUART CURRY

Born, Kansas, 1897. Studied in America and Europe. Became one of great Midwestern triumvirate which includes Thomas Benton and late Grant Wood. Work owned by Whitney, Metropolitan, Addison, St. Louis and other museums. Murals in Department of Justice and Department of Interior Buildings, Washington, Kansas State Capitol and University of Wisconsin. Artist-in-Residence at latter institution. Creator, on commission from Abbott Laboratories, of Treasury's famed War Bond poster, *Our Good Earth, Keep It Ours*.

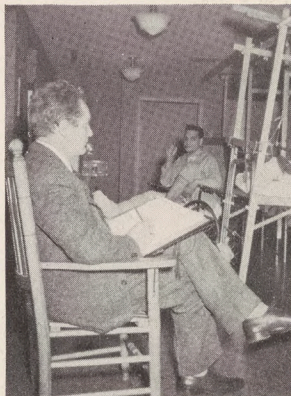
ARTISTS



HOWARD BAER



ROBERT BENNEY



PETER BLUME



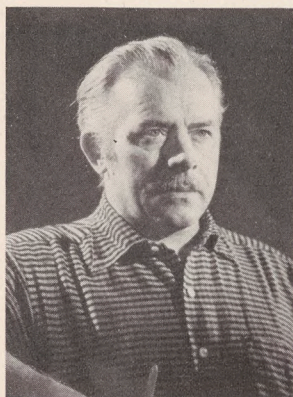
FRANKLIN BOGGS



FRANCIS CRISS



JOHN STEUART CURRY



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MARION GREENWOOD



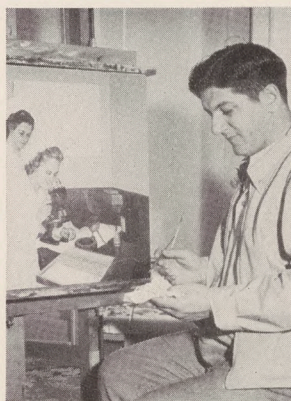
JOSEPH HIRSCH



FRED SHANE



LAWRENCE BEALL SMITH



MANUEL TOLEGIAN

ERNEST FIENE

Born, Rhineland, 1894. Studied in America, France and Italy. Winner of Guggenheim Fellowship for study abroad and many other honors. Has had sixteen one-man exhibitions. Work owned by Chicago and Detroit Art Institutes, Whitney, Phillips Memorial, Los Angeles, Boston, Newark, Fogg, Denver, Cleveland and many other museums. Murals in Department of Interior Building, Washington, Needle Trades High School, New York, and Canton, Massachusetts, Post Office. Divides time between New York City and Southbury, Conn.

MARION GREENWOOD

Born, New York City, 1909. Studied at Art Students League, New York, Academie Collarosi, Paris, and in Mexico. At twenty-three she became first American woman to paint mural for Mexican Government, a work publicly praised by former President Cardenas of Mexico. Later did murals for Mexico City Civic Center, Camden, N. J., housing project, a post office in Tennessee, and Red Hook housing project in New York. Has exhibited widely and lectured on painting at Columbia University and several other schools.

JOSEPH HIRSCH

Born, Philadelphia, 1910. Studied art there, graduating with two first prizes. Other awards include Woolley Fellowship to Paris, Third Hallgarten Prize, Lippincott Prize, Honorable Mention in Prix de Rome competition. Work owned by leading museums. Painted for Abbott Laboratories most widely reproduced War Bond poster of World War II, *Till We Meet Again*. Accredited war artist-correspondent for Abbott in 1943. Sent first to Pensacola Naval Air Station, then to Pacific theatres, and from there to Italian front.

FRED SHANE

Born, Kansas City, 1906. Studied under John Sloan and Randall Davey, and at Kansas City Art Institute, Colorado Springs Fine Art Center, and in Paris. Member of University of Missouri faculty. Winner of MacMillan Purchase Prize, St. Louis City Museum, Byng Memorial Purchase Prize, Springfield, Mo., Museum, and many awards from Kansas City Art Institute. Work owned by William Rockhill Nelson Gallery, City Museum of St. Louis, Denver Museum, and Springfield, Mo., Museum. Mural in Eldon, Mo., Post Office.

LAWRENCE BEALL SMITH

Born, Washington, D. C., 1909. Graduated from University of Chicago, studying art evenings and summers. Has exhibited widely. Work owned by Herron Art Institute, Harvard University, Addison Gallery, University of Minnesota, Sheldon Swope Gallery. Created Abbott-commissioned Treasury War Bond poster, *Don't Let That Shadow Touch Them!* Became Abbott war artist-correspondent in 1943, working first aboard aircraft carrier. Later sent to England, then to Normandy beachhead, where he landed with American troops on D-Day.

MANUEL TOLEGIAN

Born, Fresno, California, 1912. Son of a famous Armenian poet. Studied in Los Angeles and in New York where he worked under Benton and Curry. Honored with numerous one-man exhibitions. Work owned by Duncan Phillips, Metropolitan, Whitney, Corcoran and other leading museums. The late President Franklin D. Roosevelt personally selected a Tolegian work for permanent hanging in the White House. Gifted in other fields, Tolegian composed music for Pulitzer Prize-winning play, *Time of Your Life*, by Saroyan.



ANOPHELES HOME FRONT—FRANKLIN BOGGS

ACKNOWLEDGMENT

★ This collection is a tribute to the tremendous accomplishment of the Army Medical Department in saving the lives of scores of thousands of American soldiers who would be dead today but for the vast improvement of medical service in this over any previous war. The pictures are presented by Abbott Laboratories to the people of the Nation through gift to the Government of the United States.

★ Abbott expresses its deep appreciation to the officers and men of the Army whose wholehearted assistance, both at home and on the fighting fronts, made the creation of the pictures possible. Special thanks are tendered to the Assistant Secretary of War, the Surgeon General and his Staff, the Office of Public Relations, and, most of all, to those members of the Army Medical Purchasing Office who have so ably provided the direction and taken care of the countless details connected with the project.

★ To the artists, especially to those who have risked death or injury in enemy action, Abbott acknowledges an immeasurable debt of gratitude. Sincere appreciation and thanks are also extended to the Associated American Artists for administrative work and for their unfailing help and cooperation in the execution of the program.

★ Finally, I offer my personal thanks and congratulations to those members of the Abbott organization whose vision and effort have been responsible for the successful completion of the collection and its presentation to the Army of the United States.

S. DeWitt Clough

S. DeWITT CLOUGH, PRESIDENT

ABBOTT LABORATORIES

NORTH CHICAGO, ILLINOIS



T H E A B B O T T C O L L E C T I O N